



COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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Organizing New York for “Social Betterment”

DAVID C. HAMMACK

IN the spring of 1906 controversy paralyzed the work of New York's distinguished City Club. Two years earlier the Club had hired Lawrence Veiller, a phenomenally energetic social worker and tenement reform expert, to serve as its secretary. Veiller swept through the Club with unanticipated force, reorganizing the membership office, instituting “a *complete and adequate system* of keeping track of all legislation by means of *card records*,” and urging, with tireless enthusiasm, that the Club “*adopt a Positive Program of Constructive Legislation*.” By early 1906 Veiller was becoming, in the eyes of the public and of Club members alike, the whole show. Many Club members disliked his “positive program” and his effort to build a political organization to put that program into law. The Club's Board of Trustees sought to defend him, but the rank and file members agreed with Veiller's critics and did not want the Club to support a comprehensive program of reform legislation. In December 1906, the trustees accepted their secretary's resignation and thanked him warmly for his services: “Handicapped in many ways, often the subject of severe criticism for carrying out the instructions of the Board of Trustees, Mr. Veiller nonetheless achieved an unprecedented success.”*

If the City Club was not to support Veiller and his “positive program,” who was? There was no obvious position—and very little support—for him in the Democratic and Republican parties. The fusion administration of Mayor Seth Low, in which Veiller

* The George McAneny Papers at Princeton University contain City Club records that reveal Veiller's brief and little known stint with that club.

Opposite: Jessie Tarbox Beals's 1916 photograph of life in a New York tenement which has no natural light or sanitation facilities.

had played a prominent role as Deputy Director of the new Tenement House Department, had represented the end, not the establishment of the Citizens' Union as a viable political party. In any case American political parties, unlike their European counterparts, did not have large central headquarters with permanent research and policy planning staffs. The Merchants' Association, the New York Board of Trade and Transportation and the Chamber of Commerce all had such staffs, but they also had their own distinct agendas.

Veiller's first impulse was to organize a new "Civic Association" devoted to "the solution of the city's social and municipal problems," managed by a board of nine directors and "supported mainly by large contributions from a comparatively small number of people." If only he could find a few wealthy backers, Veiller reasoned, he would not be forced to deal with an unwieldy and uncooperative body like the membership of the City Club.

Veiller gained most of his objectives, but not through a new organization: his proposed "Civic Association" became instead the "Department for Improving Social Conditions" of the Charity Organization Society. The decision-making process that produced this result reveals a great deal about personalities, politics and reform in the Progressive Era. We can now follow that process in detail, thanks to the recent gift of the Community Service Society of New York archives to the Libraries. The Community Service Society began as the Association for Improving the Condition of the Poor in 1843; it took its present name when it merged with the Charity Organization Society (established in 1882) in 1939, and the archives include extensive records of both organizations.

Documents in this collection make it clear that the Charity Organization Society was a natural base for Veiller. By the end of 1906, its president, Robert W. de Forest, and his Executive Committee associates had "reached a deliberate conclusion" that their organization's "greatest opportunity for service" lay not in coordinating the work of private charities for which they were best known, but "in organizing all the forces of the community for

permanent social betterment." They agreed that "no less attention should be given to the care of needy families in their homes." But they had become convinced that "the most effective work is to strike at those conditions which made these families needy, and, so far as possible, remove them."

...
 Mrs. J. Shaw Lowell
 Dear Madam
 The other day when I had nothing to do in the office I made an analysis of the 79 cases in the office under treatment, as to the causes of need. I think the facts will interest you.

Date of man	10%
No. wife support	10%
Drainage	10%
Interference of men	10%
Interference of both	10%
Drainage	10%
Sickness	10%
Loss of employment	10%
Other	10%

old age 10%
 sickness 10%
 family wages 10%

That is, 32% of the poverty of their own faults while 68% was due to causes beyond their control.

If course I was very much surprised in looking through the real causes of need in each case. The large percent due to interference of men, as a result of the family health cases that we are keeping in the office for treatment. It is interesting, is it not?

Yours sincerely,
 Lawrence Veiller

Letter written by Lawrence Veiller to Mrs. Joseph Shaw Lowell, first director of the Charity Organization Society, enumerating the "causes of need" among families in his district.

Veiller had long been associated with this sort of effort. As a Charity Society district worker in 1898 he had written a remarkable letter to Mrs. Josephine Shaw Lowell, the Society's first director, asserting that only "32% of the poverty" afflicting families in his district "was the result of their own faults, while 68% was due to causes beyond their control." One of those causes was illness, often brought on by unsanitary conditions in New York's tenements. In the mid-1890s de Forest led the Charity Society into tenement reform work. In 1899 he set up a Tenement House Committee with Veiller as executive secretary. In 1900 he accepted the

chairmanship of a State Tenement House Commission appointed by Governor Theodore Roosevelt; Veiller served as the Commission's secretary. In 1902 de Forest agreed to serve under Mayor Seth Low as the first Commissioner of the New York City Tenement House Department: Veiller served as First Deputy Commissioner.

In de Forest's opinion tenement house reform was just the sort of work the Charity Organization Society ought to emphasize. Reviewing the Society's contributions to "social betterment" in two confidential meetings early in 1907, he asserted that the 1901 Tenement House Law had, in five years, insured that "the sanitary conditions of old tenements have so improved as to very materially diminish the death rate and the disease rate among the tenement classes" and that sufficient "new-law tenements, practically model as respects light, ventilation and sanitation, have been built or are now in process of erection to house one million people, or nearly one-quarter of our population." The Society had undertaken social betterment work in other fields as well, de Forest noted: "the Provident Loan Society which we initiated . . . has loaned this year upwards of \$9,000,000" permitting "the poor to borrow at a fair interest rate." And the Tuberculosis Committee had done a work of public education that was "almost as marvelous." All this "involved continued service . . . cost considerable money . . . involved favorable action on the part of state and municipal authorities . . . [and required] popular support and the support of the press." It promoted the most efficient use of charitable resources. "The result to the community in eliminating some of the more important causes of pauperism is of infinitely greater value than could have been brought about by the same amount of effort and the same amount of money expended for the relief of suffering."

But this past was merely a prologue. In 1906, de Forest argued, "when the social forces of the community are all aboil . . . there has got to be within ten or fifteen years the greatest opportunity for constructive and preventive charitable work that this country has ever seen."

De Forest's associates among the Charity Organization Society's leaders agreed that they should seize the opportunity. However, some of them wondered whether Veiller would be their most effective agent. His hard-driving personality, stubborn self-confi-



The United Charities Building on the northeast corner of East 22nd Street and Fourth Avenue, headquarters of the Charity Organization Society and currently of the Community Service Society.

dence, and controversial record at the City Club provoked hard questions. One Council member acknowledged that he possessed "executive ability of a very high order," but insisted that "Mr. Veiller, as those of us know who have worked with him . . . is somewhat difficult to work with." It would be wise to place Veiller under the close supervision of a small committee, because he was "so able in the way in which he does things—that he carries

conviction with everyone and . . . has a ready answer for any objection and in the majority of cases is probably right."

To this de Forest replied that "In so far as any man of executive force can be entrusted to do things and to conform to the steps laid down by his committee I feel that we can count on Mr. Veiller. During these years I have differed myself with Mr. Veiller not infrequently. We have had some pretty earnest discussions and I think that he has more frequently been in the right than I have been, but whenever a decision has been reached—in every instance which either I as Tenement House Commissioner or as a member of the Board of Trustees of the City Club have reached a conclusion contrary to that of Mr. Veiller's opinion he has reliably carried out that conclusion. We need have no anxiety with regard to Mr. Veiller's personality." Moreover, de Forest and Charity Society Secretary Edward T. Devine had "settled it that Mr. Veiller in coming in will understand that his activities are not to extend to any matters political but . . . simply be confined to those matters which had been determined to be the work of this Society." Devine himself added the opinion that Veiller "is not only efficient . . . he has good judgment. We may safely count upon his discretion. The most irritating quality about Mr. Veiller is that which was expressed in a remark to me recently—'Confound him. He is nearly always right!'"

The Charity Society's Council accepted its Executive Committee's recommendation. Veiller returned to the organization that had first employed him. For more than thirty years he continued his efforts to promote "social betterment" through the Department for Improving Social Conditions, the National Housing Association (Robert W. de Forest, President), and the Criminal Courts Committee, largely supported by the Russell Sage Foundation, of which de Forest was also president from its creation in 1907 to his death in 1931.

The Charity Organization Society's 1907 decision to hire Lawrence Veiller was in one sense simply an incident in Veiller's forty-year association with the ubiquitous Robert W. de Forest. But

more than that it gives us a remarkably clear view of the dynamics of social reform in the Progressive Era. The impulse for many concrete reforms came from de Forest and his associates on the Charity Society's Executive Committee fully as much as from Veiller, Devine, and other social workers. The members of the Executive



Veiller (Standing at center) with a group gathered on October 26, 1948, to celebrate the 90th birthday of John M. Glenn (lower left), first executive head of the Russell Sage Foundation.

Committee defined their responsibilities broadly. They were so profoundly convinced that their programs were right that they never considered them "political." As Veiller wrote a dozen years later, de Forest "strongly . . . instructed" him "not to register with the Secretary of State's office" as a lobbyist even though he spent several weeks in Albany each year, pressing the Charity Society's position on legislation. Yet Veiller was in many ways the Executive Committee's paid legislative agent.

It would be wrong to conclude that Veiller was only de Forest's agent. De Forest and his associates did not seek weak yes-men for executive positions. They valued Veiller's frankness and independence of mind—though they did not like to lose arguments with him. Yet even when they did lose an argument they insisted that they, as members of his Board of Trustees or Council, must have the last word. Expert social work specialists like Veiller played key roles in the Progressive Era movement for social reform, but volunteer managers and financial contributors gave the most detailed attention to the movement and retained the last, if not the first, word in “organizing New York for social betterment.”



Tenements and Families

EARLY TWENTIETH CENTURY PHOTOGRAPHS
OF NEW YORK FROM THE
COMMUNITY SERVICE SOCIETY COLLECTION



1. Photographer unknown



2. Hiram Myers?



3. Alfred Tennyson Beals



4. Alfred Tennyson Beals



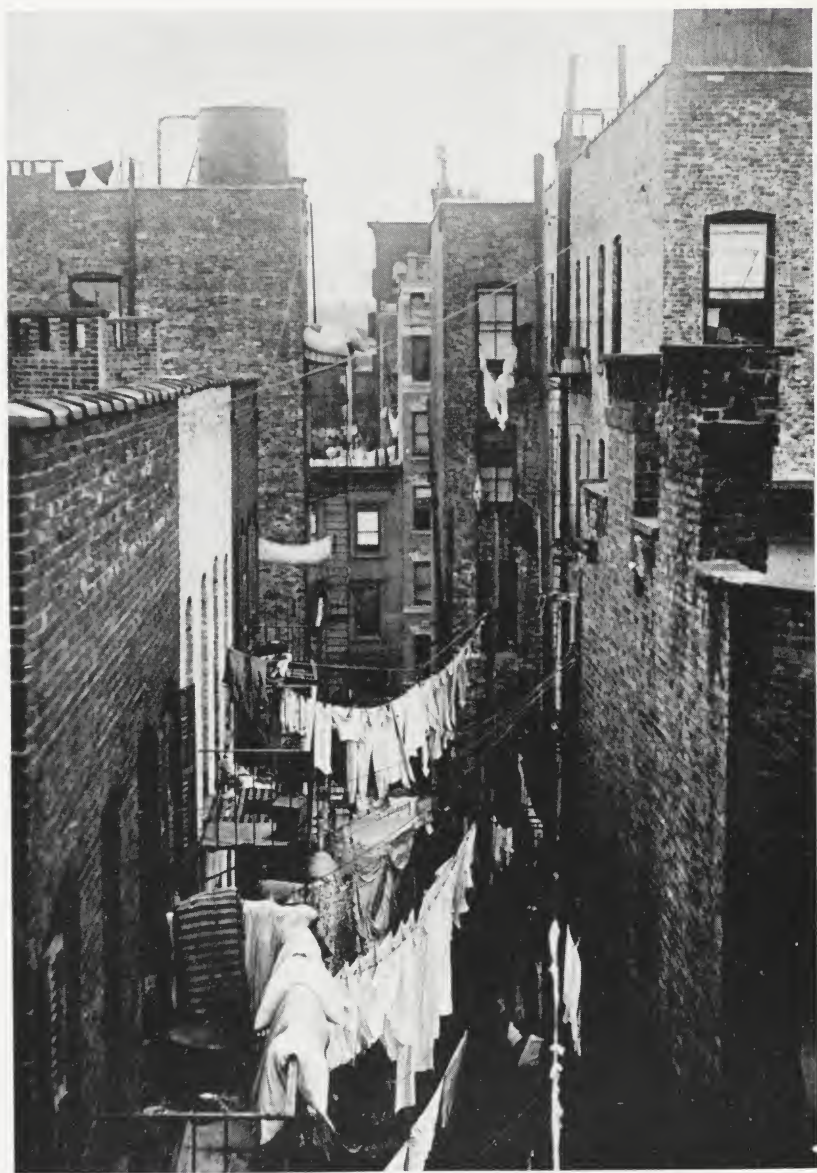
5. Jessie Tarbox Beals



6. Photographer unknown



7. Hiram Myers



8. Lewis W. Hine



9. J. Morrow: Orchard Street



10. Jessie Tarbox Beals?

Photographing the Poor

CATHY A. ALEXANDER

⁶⁶ **W**HETHER it be a painting or a photograph, the picture is a symbol that brings one immediately into close touch with reality." So observed photographer Lewis W. Hine as his lantern slides flashed on the screen. His audience, made up of social workers attending the 1909 National Conference of Charities and Correction, listened in rapt attention as Hine discussed "Social Photography: How the Camera May Help In the Social Uplift." Hine often worked for the New York Association for Improving the Condition of the Poor, a predecessor of the Community Service Society; the Society's superb photography collection, recently placed in the Libraries, now enables the audience of the 1980s to examine the role of photographs in "social uplift."

The collection is especially valuable because it illustrates the creation and application of documentary photography. The early twentieth century photographs, known as "sociological" or "social" photographs, reflected a changing attitude toward poverty. These realistic photographs, in turn, helped alter the public perception of poverty.

The Association's officials had appreciated the impact of illustration before it was technically feasible to print photographs in their publications. In the 1884 annual report, for example, the tenement house inspector asserted that "a faithful drawing will bring a reader into close acquaintance with the regions described." But what was "a faithful drawing"? This report, like others of the 1870s and 1880s, employed simple wood engravings. The black line and open white spaces in wood engravings gave a light, airy feeling to many of the illustrations. Women in exotic peasant dress, organ grinders and youngsters in bare feet added to the rural village atmosphere of such drawings. The pictures followed the artistic convention of the day, depicting the slum dwellers as in-



The shadow of Lewis M. Hine is seen as he photographs a New York newsboy. (Courtesy of the Library of Congress)

teresting, picturesque, poor but simple, and not harmed in any way by poverty.

Audiences of the 1880s were aware of the problem of personal bias, and even the demands of convention, in drawings. The same audience accepted photographs, however, as direct and mechanical reflections of reality. According to Hine, "the average person believes implicitly that the photograph cannot falsify." Hine well knew, of course, that he and other photographers chose settings and posed subjects. By the early 1890s technological advances had made it easy and inexpensive to print photographs on the same page as text, and the Association quickly expanded its use of apparently truthful photographic illustrations.

At first, printing technology moved in advance of new attitudes toward poverty. In the Association's 1892 annual report, a very large and conventionally posed group of adults and children stood or sat in front of the organization's Seaside Home and stared into the camera for a portrait. Several trees constitute the only actual natural scenery. As yet, no new photo style existed to show the happy recipients of aid romping in the surf or listening intently to an Association agent. To be sure, the photographer had to keep his subjects still for the substantial time needed to expose the negative. But all photographers before the First World War grappled with the problem, and until the 1920s most photographs were posed even when they seemed to be candid. The unknown Association photographer of the 1890s was limited far more by the conventional wedding party/vacation spot arrangement than by his equipment. Moreover, the print reproduction of the picture is blurred and indistinct. Yet, once it began using photographs, the Association did not turn back to artists' sketches.

Jacob Riis, a contemporary of the unknown Association photographer, began taking photographs in the late 1880s before many of them could be successfully reproduced in his articles and books. Thus, Riis's famous early books, *How the Other Half Lives* (1890) and *Children of the Poor* (1892), actually contain more wood engravings, based on his photos, than photographs. He used

lantern slides, however, to reach a surprisingly large audience with illustrated lectures. Riis's photographs broke with convention. "New World poverty is not often picturesque," he wrote in 1896, "it lacks the leisurely setting, the historic background."

Riis's photographs showed the public what it perceived as unadorned truth about the slum, and yet his pictures could not have been so effective if his viewers had not shared his assumptions. Reformer and audience held in common the belief that the city environment was dirty, confining, unnatural and dangerous. The photographer portrayed the poor as the victims of harsh environmental and economic conditions; they were more pitiable than picturesque. The most innocent victims were the children, for he and public also shared the conviction that childhood was especially natural, good and in need of protection. The home, they believed, should provide that safe refuge for childhood. The concerns that Riis shared with his audience influenced the developing documentary style of Association photographs for years to come. Riis's involvement with organized charity in New York City is reflected in the presence of a number of copy prints of his photographs in the Society collection.

The Association's photographs, a selection of which is illustrated in the previous section, were designed to serve two aims. The organization offered various kinds of direct aid to the poor, and accordingly, one type of photograph showed its good works—country rest homes, families assisted, dental care, and so forth. These were advertisements to spur fund raising for all these activities. Photograph no. 7 in "Tenements and Families" shows, for example, an Association agent weighing a child at home on a clever portable scale. The Association also wanted to promote reform legislation, so it employed a second type of photograph, one that exposed social ills. The exposé photograph could, of course, double as a fund raiser. Photograph no. 5, for instance, appeared in a Fresh Air Fund advertisement in 1918.

Devoted as it was to very definite purposes—social service and social reform—the Association used its realistic photographs to



Jessie Tarbox Beals at work in the Stanley Studio, New York. (Photograph by Alexander Alland, Sr., reproduced with his permission)

show a carefully selected portion of urban society. Even more than Riis, Association photographers emphasized children and fatherless families. Photographs nos. 1 and 2 illustrate the genre, picturing children in cramped and dirty surroundings. In photograph no. 1, tenement back stairs provide no natural surroundings nor outdoor freedom for the sad-faced youngsters; and in photograph no. 2, the exhausted mother and older child in dark clothing contrast sharply with the baby, dressed in white. The juxtaposition of dark surroundings and small bright spot of the baby's face and body pulls the viewer to the child. The Association matched its words to the emotion evoked by the photograph: "We have recognized the baby in the home as the most hopeful member of the family."

By comparison with those of children and widows, photographs of men are rare indeed. In the collection a number of photographs do depict benign, grandfatherly men. These exceptions prove the rule: their subjects were unemployed because of age or illness, and the photographs were made to advertise the Association's toy-making shop that gave them work and sold toys to raise funds. The Association used few photographs of young, able-bodied men despite its extensive involvement in finding or making jobs for them and in sponsoring lodgings for the homeless. It feared, no doubt, that the public would feel that such persons did not deserve charity and would feel threatened by images of able-bodied men for whom no jobs could be found. Thus, the photographs in the Society collection reveal early twentieth-century beliefs about poverty, its legitimate causes, and its deserving victims.

Social workers on the Association's staff appear to have taken most of the photographs until 1910. One of these was Assistant Agent Frederick D. Greene, who illustrated the Association's annual reports in 1909 and 1910. The impact of the amateur photographs led the Association to invest in professional photography, and after 1910 the organization turned increasingly to professionals and their high-quality work. Many of these photographers, who worked and were paid on a project-by-project basis, are only



Alfred and Jessie Beals in the darkroom. (Photograph by Alexander Alland, Sr., reproduced with his permission)

known by their names and photographs today, little about their lives having been preserved. Other than Riis, the only photographers represented in the Society collection that we know much about are Lewis W. Hine, Jessie Tarbox Beals and her husband Alfred T. Beals.

Jessie Tarbox was born in 1870 in Hamilton, Ontario. She became a schoolteacher, and while teaching in small towns in Massachusetts (where an older brother had settled) she took up photography as an antidote to boredom. Picture-taking soon blossomed into a lucrative summer business. In 1897 Jessie married Alfred T. Beals, and soon they decided to become itinerant photographers. By 1900 they were on the road; five years later, after Jessie had completed stints as a newspaper photographer in Buffalo and as a freelancer at the St. Louis World's Fair, they opened a studio in New York City.

In his biography of Jessie Tarbox Beals, Alexander Alland, Sr., reveals that she was not a committed reformer. Jessie herself noted, while undertaking work that was probably for the Association in 1910–1912, “I am photographing tenement house conditions for the purpose of reform and tubercular prevention—work that I could not do a year ago, but which I have grown up to.” She voiced the picturesque point of view in one of her private poems: “And the little foreign children/In huddled streets of play/In myriad colored dresses/Are like a huge bouquet.” Yet this attitude did not limit the effectiveness of her powerful photographs. In photograph no. 5, a child on a fire escape is depicted looking through the bars as though in prison. Taken from below, the photograph suggests that the youngster is trapped in a tower of a tenement. No way down is visible in the picture. The elements of the new documentary exposé are all present—the city, the child, and the home that is a trap, not a refuge. Jessie did a great deal of work for the Association during the 1910s, and the Society collection contains a large number of her fine prints. At the same time, she took other assignments, photographing the gardens of the wealthy, news events and rich children.

Working with Jessie, Alfred Beals set up and did the darkroom work during their early years together. His rapid development and printing of Jessie's plates gave them a competitive edge at a time when the processing of photographs was difficult and time consuming. Alfred had studied agriculture at Amherst College, and he retained an interest in botony. His temperament seemingly differed from Jessie's; the couple grew more and more estranged. They continued to work together, however, and in 1913 Alfred was listed on their stationery as a photographer specializing in catalogs, illustrations for reports, action views of dogs and horses and, most important, "Sociological Photographs." The Beals separated in 1917 and were subsequently divorced. Alfred continued to take photographs for the Association in the 1920s and 1930s.

Lewis W. Hine, by 1913 the best known photographer of social conditions in America, was born in Oshkosh, Wisconsin. About 1901 he came to New York City, where he became a geography and assistant nature study teacher at the Ethical Culture School. Perhaps two years later the school's principal suggested that Hine, who had once studied drawing and sculpture, learn photography to record school events. Hine taught himself to use a camera, and by 1904 he was making memorable photographs of immigrants at Ellis Island. Within a few years he had left teaching to become a professional social photographer: "I was merely changing the educational efforts from the classroom to the world," he later wrote. Though he actually joined the staffs of the National Child Labor Committee and social work magazine *Survey*, Hine also accepted many freelance assignments, including a series for the Association on the design of comfort stations, which is amply illustrated in the Society collection.

Hine's photographs of people, especially of children, derive their power from his emphasis on the individual. "I have always been more interested in persons," he said in 1938, "than in people." Medium close-ups, drawing the viewer to the subject, reflect Hine's preferences as well as the technical limitations of his day. A striking photograph of two small boys in a bleak tenement hall-

way (see *Columns*, May 1980) illustrates Hine's style. Both Hine and Jessie Tarbox Beals emphasized the dignity of their subjects, however poor. Jessie probably photographed the proud family pictured in photograph no. 10. The father stands erect, and the mother holds the toddler high; the baby is well covered, and the older children are neat and serious. This photo shows a close-knit family struggling to escape the shadow of the tenement, which falls across the confining urban alleyway in which they stand. The emphasis Hine and Jessie Tarbox Beals placed on dignity indicates that a new perception of poverty has evolved from the changes that took place in Riis's time. By the second decade of the twentieth century, the poor have become more individual, prouder, more human, and more like the rest of us. They are victims, but they are not degraded; legislation and a bit of assistance are all that they need to become indistinguishable from middle-class Americans.

Over the years before the First World War, the Association began to use more and more photographs, photo-essays and sophisticated collages to carry its messages and enliven its publications. In 1917 it presented its donors with a lavishly illustrated periodical, *Bagdad on the Subway*. The unusual title refers to O. Henry's idea, as was stated poetically in the first issue, "That Bagdad lies/Within the ken/Of common eyes." The Association's Executive Committee launched the magazine in the belief that "only by repeatedly and effectively getting our work before our supporters could we expect to secure a continuance of their support." Unfortunately, the magazine soon ceased publication, apparently the casualty of too little paid advertising. Nonetheless, the small boy in the collage from the November 1919 issue of *Bagdad on the Subway* shows how very successful the Association had become in making an effective and repeated photographic appeal. The boy served in these years as the organization's symbol, reappearing in several advertisements and collages. His arms are open and trusting, and he is almost asking to be picked up and embraced. His hair is tousled, his clothes are tattered, and his coat is too big for him, as is his burden of poverty. The other photo-



Collage from the November 1919 issue of *Bagdad on the Subway* featuring the little boy who served during this period as the symbol of the Association for Improving the Condition of the Poor.

graphs in the collage are of fatherless families and children, all demanding action from the viewer: "Please!"

The Association's photographs reveal the development of public attitudes toward poverty. The needy were quaint curiosities in the 1880s, then pitiful victims in the 1890s, and by 1915 they had become good people in difficult circumstances. Association officials chose photographs that they thought the public would accept—and react to. To be effective, reformers had to share the convictions of their audience. Yet beliefs changed dramatically between 1880 and 1915. The selective truthfulness of "social photography" contributed to that change.

Our Growing Collections

KENNETH A. LOHF

Alden gift. Mr. Alex E. Alden has presented the papers of Earl I. Sponable, who served as Chief Engineer and Director of Research for Twentieth Century-Fox Film Corporation and its subsidiaries from 1926 until the 1960s. Sponable's role in research and development in broadcast and movie media, particularly in early sound film, is documented in the correspondence, laboratory notebooks, technical drawings and photographs which comprise the papers. Much of the material donated by Mr. Alden relates to Movietone News and to the Fox laboratories' work with color film, television and Cinemascope. Also included are files pertaining to the Society of Motion Picture and Television Engineers, of which Sponable was a member and, on several occasions, an officer. There is correspondence in the collection from Sir Edward Gordon Craig, Lee de Forest, Samuel Lionel Rothafel and Spyros P. Skouras.

Altbach memorial gift. Members of the family and friends of the late Lillian Altbach have donated funds for the acquisition of an Anthony Trollope letter in Mrs. Altbach's memory. The letter, written on June 28, 1868, to the rising young authoress Rhoda Broughton, praises her first novel, *Not Wisely But Too Well*, published the year previously. In the letter Trollope both encourages and criticizes her work: "Were I with you, I could point out faults here and there against nature . . . the fault lies in your exaggeration. But I read your tale with intense interest. I wept over it . . . and came to the conclusion that there had come up another sister among us, of whose name we should be proud."

Anshen gift. Dr. Ruth Nanda Anshen has presented more than five hundred letters and manuscripts for addition to the collection of her papers which she established in the Libraries in 1977. There are files pertaining to numerous volumes in the various series ed-

ited by Dr. Anshen, including those for books written by Liebe F. Cavalieri, Sir Bernard Lovell, Norman D. Newell, Morton Smith, Samuel Terrien and other prominent scholars and philosophers. There is also a file of twenty-two letters received by Dr. Anshen from Jacques Maritain, dating from 1946 to 1965, in which the French philosopher writes of the publication of his *Raissa's Journal* and other works, his lectures in America and elsewhere, the translation of his writings, and personal and family matters. Of special importance is the file of papers relating to Dr. Anshen's election in December 1981 as a Fellow of the Royal Society of Arts of Great Britain, an honor that has been bestowed on few Americans and never before on an American woman philosopher.

Belmont gift. Mr. August Belmont of Easton, Maryland, has presented the papers of his distinguished family. The approximately 13,000 items in the gift document the history of the family from 1799 to 1930 and relate primarily to August Belmont I (1813–1890), banker, political figure and American associate of the Rothschild family, and to his son August Belmont II (1853–1924), financier and sportsman. The papers, comprising correspondence files, letter books, documents, manuscripts, financial records and photographs, deal with the varied Belmont family interests, including finance and banking, the United States Navy, Commodore Matthew C. Perry and his expeditions to Mexico and Japan, Belmont's embassy to The Netherlands from 1853 to 1857, the Democratic Party and New York City politics. There are also papers covering the family's social life in New York and Newport, European travel, horse breeding, The Jockey Club, polo, the Remount Association for cavalry horses in the First World War, fox hunting, dog breeding and yachting. The New York subway construction, railroads, the Cape Cod Canal and aviation are also among the activities represented in the collection. The extensive letter files contain correspondence with nine United States Presidents from Franklin Pierce to Warren G. Harding, including a four page Abraham Lincoln letter written from Washington on July

31, 1862, concerning the destruction of business activities in the South during the Civil War. This remarkable collection presented by Mr. Belmont will provide scholars with important research material on the social and business history of the country during



August Belmont (left) President of the Cape Cod Canal Company, reaching to shake hands with William Barclay Parsons, chief engineer of the Company, across the stream which made Cape Cod an island when the Canal was constructed, 1912-1914.
(Belmont gift)

the nineteenth century, and as such it is one of the most far-reaching benefactions to the Libraries in recent years.

Carter gift. Miss Ruth Carter has presented the library and papers of her late father, Edward Clark Carter, who served as chairman of the Russian War Relief Fund, 1941-1945, and was an officer of the Institute of Pacific Relations, 1926-1948. The approximately six thousand items in the papers also include personal correspond-

ence, photographs and memorabilia, and his library of 1,523 volumes centers around his interests in Russia, Asia, India, China and the South Pacific.

Davis gift. The executor of the estate of the late Harold Clurman, Mr. Sidney Davis, has established a collection of the papers of the distinguished critic, stage director and author. The initial gift included six notebooks kept by Clurman from 1922, the year after he left Columbia College and traveled to Paris, to 1980, in which he recorded quotations from his wide reading, notations on various contemporary and classical dramas, notes on dramatists such as Arthur Miller and Tennessee Williams, and comments on the techniques of playwriting, acting and directing. Mr. Davis's gift also contained lengthy letters from Jean Dubuffet, Walter Mathau, Arthur Miller, Harold Pinter and Tennessee Williams, all of which deal in detail with various plays and publications.

Finelli gift. In memory of the late Professor Ray L. Trautman (B.S., 1940), Miss Florence Finelli has presented a collection of the papers of the last two Spanish Viceroys in Peru, Don José Fernando de Abascal y Sousa and Don Joaquín de la Pezuela. Dated 1815-1816, the approximately 325 manuscript documents, bound in two folio volumes, record the activities of the representatives of the Spanish government in the period immediately preceding the revolution and the founding of the modern state of Peru. The documents are written in various clerical hands and signed by the Viceroys and other officials. Also included are four printed broadsides issued in Peru at the direction of the King of Spain. Future use of these important documents by scholars will doubtless cast new light on this turbulent period of South American history.

Grazier gift. A collection of 741 titles relating to public affairs and general literature has been presented by Mr. Joseph A. Grazier. Several titles have been selected for the rare book collection, in-

cluding a fine large copy of James Hakewill's *A Picturesque Tour of Italy from Drawings Made in 1816-1817*, published in London in 1820 by John Murray. The sixty-three full page plates are from Hakewill's landscape drawings or from J. M. W. Turner's drawings based on Hakewill's sketches.



Drawing of Central Park by Rockwell Kent, ca. 1907. (Jaffin gift)

Handler gift. Professor Emeritus of Law Milton Handler (A.B., 1924; LL.B., 1926) has made a substantial addition to the collection of his papers in a recent gift of approximately 7,800 pieces of correspondence and memoranda covering more than fifty years of his legal and teaching careers. Included are his files relating to the Law School, Justice Harlan Fisk Stone, and publications and lectures on antitrust, trademark law and other areas of the law in which he has specialized.

Jaffin gift. Two important items have been added to the Rockwell Kent Collection by Mr. George M. Jaffin (A.B., 1924; LL.B., 1926): a signed pencil drawing of Central Park done by Kent, ca. 1907, when he was a student at the School of Architecture; and the very rare portfolio, *Drawings by Rockwell Kent: A Portfolio*

of *Prints*, issued in a limited edition of thirty sets by Egmont Arens at the Flying Stag Press in New York in 1924. The handsome prints, each of which is signed by Kent, are reproductions of drawings done in Alaska and other places for several of his books, including *Wilderness* and *Rockwell Kentiana*.

Kruger gift. A group of ten illustrated children's books published in the late nineteenth and early twentieth centuries has been donated by Mrs. Linda Kruger (M.S., 1965; D.L.S., 1980), among which are several issued by D. Lothrop and Company, McLoughlin Brothers and Raphael Tuck & Sons, all of which are noted for their color printing.

Lamont gift. Dr. Corliss Lamont (Ph. D., 1932) has presented a copy of Judith Masefield's *The River Thame at Sunset*, a poem published in London in 1976 by the Stourton Press in a limited edition of fifty copies.

Leighton gift. Miss Roberta Leighton has donated 133 first editions of English and American poetry, including several works each by Kingsley Amis, Wendell Berry, Melville Cane, E. E. Cummings, T. S. Eliot, C. S. Lewis, Robert Lowell, Ned O'Gorman, I. A. Richards, Mark Van Doren and Richard Wilbur.

Matson gift. The New York literary agency Harold Matson Company, Inc., has established a collection of its papers with an initial gift of approximately 75,000 pieces of correspondence, manuscripts, contracts and printed materials. The files, which cover the years from 1958 to 1978, include correspondence with authors, publishers and other literary agents, dealing with the editing and publishing of American and English books, serial rights, reprints, dramatic rights, translations, foreign rights, advertising and promotion, and copyright registration. Among the novelists and short story writers represented in the collection by extensive files are Ray Bradbury, William S. Burroughs, John Collier, Arthur Koest-

ler, Malcolm Lowry, William Saroyan, Wilbur Daniel Steele, William Styron and Herman Wouk. Playwrights and poets include Lillian Hellman, John Mortimer, Charles Norman and Stephen Spender; prominent among the literary critics and prose writers are Frank Kermode, William Manchester, J. B. Priestley, V. S. Pritchett, William L. Shirer and François Truffaut.

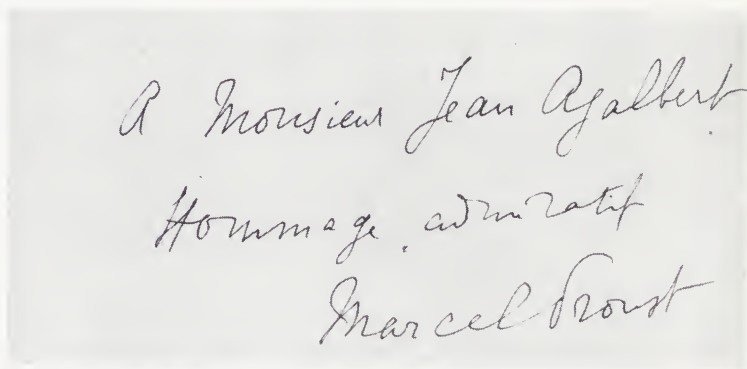
Myers gift. Winifred A. Myers Autographs, Ltd., London, through its directors, Miss Winifred A. Myers and Mrs. Ruth Shepherd, has presented a fine four page letter written by the famous English and American actress Fanny Kemble in which she discusses her dramatic readings at Bungay, the financial arrangements for those readings and details concerning the equipment that she requires. The gift has been made in honor of the Librarian for Rare Book and Manuscripts' twenty-fifth anniversary in the Library.

Nahas gift. Mr. Anthony Edwin Nahas (A.B., 1981) has donated a copy of the English translation by the Rev. David Williams of Voltaire's *A Treatise on Toleration; The Ignorant Philosopher; and a Commentary on the Marquis of Beccaria's Treatise on Crimes and Punishments*, published in London in 1779.

Norton gift. W. W. Norton & Company, through its president Donald S. Lamm, has added to the Norton Papers three important literary documents: a letter from Ellen Glasgow, October 6, 1929, concerning *Ultima Thule* by Henry Handel Richardson; a letter from Edgar Lee Masters, November 1, 1929, containing the poet's comments on *The Meaning of Culture* by John Cowper Powys; and a two page handwritten manuscript by Powys entitled "Biographical Sketch," written in 1929 at the time of the publication of *The Meaning of Culture*.

O'Brien gift. Our holdings of contemporary French literature have been considerably strengthened by the gift from Mrs. Justin

O'Brien of 185 first editions which she and her late husband, Professor Justin O'Brien, collected. The gift includes extensive holdings of first editions by Samuel Beckett, Jean Cocteau, Valéry Larbaud, André Malraux, Jean Paulhan, St.-John Perse, Marcel



Inscription by Marcel Proust in *Le Côté de Guermantes*. (O'Brien gift)

Proust and Paul Valéry. The following association books inscribed to Professor O'Brien are especially noteworthy: Albert Camus, *Letters à un ami allemand*, 1945; Jean Giraudoux, *Siegfried et le limousin*, 1922; Valéry Larbaud, *Giro dell'oca*, 1947, and *Une nonnain*, 1946; and Jean Paul Sartre, *Situations I*, 1947, and *Huis clos*, 1945. In addition, the copy of Marcel Proust's *Le côté de Guermantes*, 1920, has been inscribed by the author to fellow novelist Jean Ajalbert with "Hommage admiratif." Mrs. O'Brien has also donated exceptionally fine copies of John Milton's *Paradise Lost*, 1759, printed in Birmingham by John Baskerville, and the Nonesuch Press edition of *The Works of Shakespeare*, 1929-1933, one of 550 copies.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) has recently added to the collection of Scottish literature 131 volumes of poetry, drama, fiction, memoirs, travel literature and history, many of which are autographed or inscribed by their authors. There are numerous first editions by John Buchan, R. B. Cunning-

ham Graham, Andrew Lang, Eric Linklater, Compton Mackenzie, Edwin Muir and Margaret Oliphant. Among the notable titles in the gift are: Daniel Defoe, *The History of the Life and Adventures of Mr. Duncan Campbell*, 1720; William Godwin, *Life of Geoffrey Chaucer*, 1803; Robert Wild, *Iter Boreale*, 1660, the earliest imprint in the gift; and the manuscript by E. J. Powell, *Northern Tour 1857*, with drawings by the author, about which Professor Parsons has written in the May issue of *Columns*. Among the most charming volumes in the gift is James Fisher's *A Winter Season*, Edinburg, 1810, illustrated with engravings by Thomas Bewick.

Scott gift. Mr. Barry Scott has presented Wyndham Payne's *Town & Country: A Collection of Designs and Decorations*, a handsome folio edition printed and published by Cyril W. Beaumont in London, ca. 1930. In his preface to the work, one of an edition of sixty copies on handmade papers signed by both the artist and the publisher, Beaumont describes the hand-colored wood and linoleum cuts as "alive and vibrant with a delightful personality," and the creator as one endowed with "a fertile imagination and considerable powers of invention." Mr. Scott's gift was presented in honor of the Librarian for Rare Book and Manuscripts' twenty-fifth anniversary in the Rare Book and Manuscript Library.

Shulman gift. Ms. Holly Cowan Shulman has presented the papers of her father, the late Louis G. Cowan, publishing and communications executive who was Director of Special Programs in the Graduate School of Journalism from 1965 until his death in 1976. The files in the gift document Cowan's activities as Vice-President and President of CBS, as Director of the Morse Communications Center of Brandeis University, as President of the Broadcast Institute of America, and in many other capacities. Also donated by Ms. Shulman were the papers of The Chilmark Press, founded by Cowan in 1960 to publish contemporary and classical English literature in fine editions. Among the correspondence files are letters

from the authors and artists whose work was published by the Press, including Will Carter, Roy Jenkins, David Jones, Frank Kermode, Henry Moore, J. B. Priestley, John Sparrow, Paul Standard and Stephen Spender.



Design from Wyndham Payne's *Town & Country*.
(Scott gift)

Simon gift. The papers of the co-founder of Simon & Schuster, Richard L. Simon (A.B., 1920), have been presented by Mrs. Simon. The approximately 14,000 letters, memoranda, manuscripts, photographs and documents relate to the editorial and business affairs of the publishing house, and they include extensive files on authors and publishers Bennett Cerf, Max Eastman, Edna Ferber, Erich Fromm, Joseph Heller, Dan Longwell, Kenneth

Roberts, Arthur Schnitzler, Jerome Weidman and Sloan Wilson. There is also an extraordinary file of 66 letters written to Simon by his partner, M. Lincoln Schuster, dating from 1923 to Simon's death in 1960, which cover the history of the firm from its founding. Simon's special interest in art, photography and music are documented in his correspondence with Irving Berlin, Margaret Bourke-White, Henri Cartier-Bresson, Philippe Halsman, Oscar Hammerstein 2nd, Jerome Kern, Cole Porter and Richard Rodgers. The file of 22 letters which Simon received from Dwight David Eisenhower from 1945 to 1956 reflect their long association.

Smith gift. In memory of the late Margaret Janvier Hort (M.S. in L.S., 1947), Miss Bernice Stevens Smith has presented a collection of 79 children's books of the nineteenth and twentieth centuries. Included are the works of such English and American authors as Louisa May Alcott, Frances Hodgson Burnett, Walter Crane, Dorothy P. Lathrop, Coventry Patmore, James Whitcomb Riley and Pamela Travers. The volumes in Miss Smith's gift will be added to the Historical Collection of Children's Literature.

Sommerich gift. Miss Jane Sommerich has donated 81 editions of literary works, among which are first editions by Louis Adamic, Waldo Frank, Graham Greene, Delmore Schwartz, Hendrik Willem van Loon and Stark Young.

Stecher gift. Mrs. Emma D. Stecher has donated a collection of 130 portrait sketches drawn by Miss Lucie Ruth Kraft on the programs of the Institute of Arts and Sciences during the 1930s. The Institute sponsored lectures at Columbia by prominent authors and public figures, and Miss Kraft sketched them while attending the events. Included are portraits, many autographed by the subjects, of Gertrude Stein, Carl Sandburg, Stephen Vincent Benét, Mark Van Doren, Rockwell Kent, Otis Skinner, Max Eastman, Sir Norman Angell, Pearl Buck, Robert Frost, Christopher Morley and many others.

Activities of the Friends

Fall Meeting. The gift of the papers of the literary agency Harold Matson Company, Inc. was celebrated at the fall dinner meeting held in the Rotunda of Low Memorial Library on Thursday evening, November 4. Mr. Don Congdon, Vice President of Harold Matson Company, spoke about the agency, its authors and its archives. The evening's major speaker was Mr. William Manchester, who talked on "The Writer as Spectator." Mr. Gordon N. Ray presided.

Winter Meeting. An exhibition marking the two hundredth anniversary of the birth of Washington Irving will open on Thursday afternoon, February 3, 1983, with a reception in Low Library. On view will be first editions, manuscripts, portraits and memorabilia of the author who received honorary degrees from the University in 1821 and 1829.

Bancroft Dinner. The Bancroft Awards dinner will be held on Thursday evening, April 7, 1983.

Finances. For the twelve month period which ended on June 30, 1982, the general purpose contributions totaled \$29,115. Gifts from individual Friends designated for the Rare Book and Manuscript Library building fund totaled \$157,700. Books and manuscripts donated or bequeathed by members had an appraised value of \$148,506. The total of all gifts and contributions since the establishment of the association in 1951 now stands at \$4,135,851. The Council also approved a transfer of \$10,000, the second installment of a pledge of \$25,000, to the Rare Book and Manuscript Library building fund.

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